

# The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE  
INTERESTED IN ART AND INDUSTRIAL WORK

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VOL. XVI

DECEMBER, 1916

No. 4

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PRAYER IN THE MOSQUE OF AMROU; OLD CAIRO, EGYPT

FROM A PAINTING BY JEAN LEON GÉRÔME, IN THE  
METROPOLITAN MUSEUM OF ART, NEW YORK CITY

An example of the material used for visual instruction, by the New York State Education Department. This picture is full of excellent teaching points. Why did the artist not make the edges of the near rug parallel with the main lines of the room?

# THE SCHOOL ARTS MAGAZINE

VOL. XVI, NO. 4

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DECEMBER, 1916

## An Advance in Visual Instruction

By Alfred W. Abrams

*Chief of the Visual Instruction, New York State Education Department  
Albany, New York*

A PICTURE projected upon a screen is the best form for class instruction because the attention of the entire class can be directed at one time to the point to be taught. Too little use has been made of the projection lantern in our schools. Art deals with the beautiful as expressed through form, color and space relations, which are the very things the mind perceives chiefly through the sense of sight. Comparatively little of the world's art in the form of painting, sculpture, architecture, and the minor arts, can ever be observed in the original by any one person but good lantern slides are faithful and impressive representations of the originals. More opportunities for the effective use of pictures are offered in art courses than in courses in physics but teachers of physics have heretofore largely monopolized the use of the lantern equipment.

The New York State Education Department has studied the problems of visual instruction since 1886. For years its loan collection consisted chiefly of lecture sets of slides on travel. At present, however, the practice is to collect pictures with reference to their systematic educational use in various fields of art, history, literature, geography and science.

The Department has just issued a list of lantern slides and photographic prints on Perspective Drawing that illustrates the character of the work that is being done by this division, and the theory of visual instruction on which pictures are now being collected, organized and circulated.

According to the topics illustrated, the pictures of the list are grouped as follows:

The circle

(a) In relation to the eye level and the direction of sight	18 titles
(b) Concentric circles	4 "
Conical and cylindrical objects	
(a) Relation of axis and diameter	6 "
(b) Placing of handles and other attachments	4 "
Parallel perspective	14 "
Angular perspective	14 "
Perspective of oblique surfaces	5 "
The hexagon in perspective	2 "
Aerial perspective	11 "
Cast shadows	8 "
Reflections	9 "
Photographic perspective	5 "
Problems in perspective and decoration	5 "
Faulty perspective	4 "
Total, less duplicates	83 "

In this classification certain pictures are used more than once.

A comparatively wide range of objects is represented in the collection—buildings of architectural merit, good



THE CAMERA AS AN AID TO PERSPECTIVE DRAWING. PUTTING ON GLAZE IN THE DIPPING ROOM, ROYAL PORCELAIN WORKS, WORCESTER, ENGLAND. CIRCLES ARE SHOWN IN HORIZONTAL, OBLIQUE AND VERTICAL POSITIONS. NOTE THE EFFECT OF SHADOWS IN GIVING FORM TO OBJECTS

types of chairs and tables, shapely pottery and pieces of pewter, street scenes, landscapes, etc.

All the slides are from negatives of excellent quality made directly from the objects represented. Full informa-

to the analysis of its perspective. It is recommended that certain of the pictures be used for rapid sketching by the members of the class, and some sketches actually made by students from the pictures while on the screen are



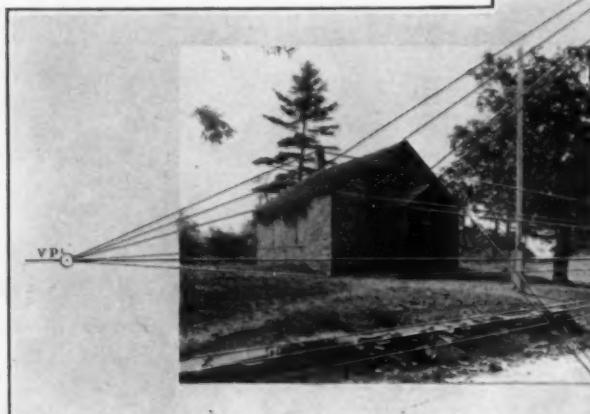
PEWTER COMMUNION SET, ALBANY INSTITUTE, HISTORICAL AND ART SOCIETY, ALBANY. THE CHALICE AFFORDS A GOOD EXAMPLE OF THE PERPENDICULAR RELATION OF THE AXIS OF A CYLINDRICAL OBJECT TO THE LONG DIAMETER OF THE ELLIPSE. A STUDY ALSO IN THE ATTACHMENT OF HANDLES, ETC. A GOOD GROUP TO DRAW

tion is given in the titles as to their source. The paintings, mostly from the Metropolitan Museum of Art, were photographed under most favorable conditions and the slides are accurately colored before the paintings. About half of the collection consists of paintings by well-known artists, and of drawings.

In several cases the picture is supplemented by construction lines as an aid

included in the collection. Three purposes are served by these pictorial aids: first, to extend the range of illustrations used by a class beyond those given in drawing books and manuals; second, to lead pupils to note art aspects of that which is presented to the eye from time to time outside of school; and third, to provide a careful selection of good material in such orderly arrangement and

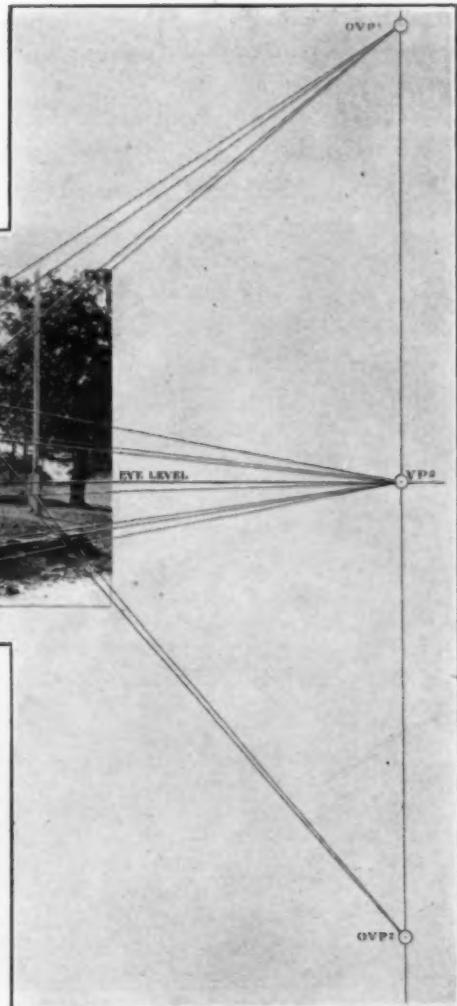
graphic form that the teacher can conveniently train pupils to discover through direct observation and reflection the leading principles of an important division of the school course in the art subjects.



OLD STONE SCHOOL BUILDING. STUDIES IN ANGULAR AND IN OBLIQUE PERSPECTIVE

The use of the pictures of this collection, however, is not to be confined to lantern projection. All the pictures are furnished in the form of mounted prints for use on a bulletin board and in the hand. Class instruction can thus be accompanied by individual study.

In the preparation of all visual aids to instruction, the New York State authorities have in mind a serious purpose in the use of such aids. It is recognized that the basis of visual instruction is genuine observation. The pictures are to be closely analyzed by the mind, not vaguely seen by the physical eye. Pictures are selected for their authenticity, their truthfulness, their attractiveness, their quality and their expressiveness. A large part of the work of building up a collection consists in eliminating the relatively unimportant as rapidly as possible.



It is regarded best that a few well chosen pictures be closely studied by the class. Little confidence is held in illustrated lectures where the teacher shows a large number of pictures with running comments. The results secured through the study of pictures are to be tested by requiring pupils to express in language or other means their comprehension of the ideas conveyed by the pictures.

Approximately 300,000 lantern slides were circulated among the schools and

other educational institutions of New York last year. Many photographic prints and large framed pictures for wall decoration were also lent. The Education Department furnishes these pictures for use within the state with-

are applied for by call number, selection being made from printed catalogs like the one just issued on perspective drawing. Each catalog contains, besides very specific titles of the several pictures, a selected bibliography of most useful



GUILD CHAPEL. GUILD HALL AND GRAMMAR SCHOOL, STRATFORD, ENGLAND. THIS IS A SKETCH MADE IN THE CLASSROOM BY A PUPIL FROM A PICTURE OF CHURCH STREET WHILE PROJECTED UPON THE SCREEN. PROBLEMS IN ANGULAR PERSPECTIVE

out charge other than transportation on the condition they are used for strictly free instruction.

Since the department owns the negatives from which the pictures are made, copies of slides and prints are multiplied to whatever extent necessary to meet promptly the growing demands for educational institutions. The slides and photographs are no longer grouped into fixed sets, but are classified like books in a well organized library and

books and periodicals and study notes to direct attention to the teaching points of the pictures. The aim of the notes is not so much to relieve teachers and students of the necessity of reading and making independent observations as to direct their work along these lines.

Visual instruction is no longer regarded as an easy-going instructive entertainment, but as an interesting and effective method of presenting the physical world to the mind. That this



ABOVE. TWO SEMICIRCULAR TABLES, ENGLISH ABOUT 1790, STYLE OF ADAM, METROPOLITAN MUSEUM. PLACED TOGETHER TO SHOW THAT THE DIAMETER OF A CIRCLE IN PERSPECTIVE IS FARTHER BACK THAN THE DIAMETER OF THE ELLIPSE REPRESENTING IT. THE TABLE IN FRONT APPEARS THE WIDER  
BELOW. A SCHEPEL USED IN COLONIAL TIMES FOR MEASURING GRAIN. SCHOHARIE COUNTY HISTORICAL SOCIETY, SCHOHARIE, N. Y. PICTURE USED TO TEACH, AMONG OTHER THINGS, THAT THE LONG DIAMETER OF THE ELLIPSE AND THE ACTUAL DIAMETER OF THE CIRCLE REPRESENTED BY THE ELLIPSE ARE NOT THE SAME

conception of teaching through pictures is sound, is evidenced by the fact that the number of shipments of slides alone by the Visual Instruction Division during the last five years has increased seven-fold. The increase seems certain to become even greater as the range of

topics illustrated is extended and the schools come to be provided with needed equipment. The primary concern of the Division, however, is not increased circulation of pictures of the State collection, but a more pedagogical use of all pictorial aids to instruction.

## How to Secure Good Stenciling

By Grace L. Bell

*Art Department, High School, Springfield, Mass.*

SINCE stenciling is a simple craft easily followed at home, we teach it to all first-year pupils in the High School drawing classes.

Before making a design the pupils should first understand the limitations of a stencil and also learn the technical side of the process of stenciling.

Collect examples of real stencils such as have been made in previous years and some of the delicate and exquisite Japanese stencils. Show these to the class and find out by questioning how much they know about the use of the stencil in printing designs. Show examples of stenciled cloth, the finest obtainable and others not so good. Lead them to observe the difference between the results. It is too often the case that the thick, painty spots such as we found in commercial stenciling satisfy High School students, but when they once actually see by the side of the ordinary stenciling the well-executed design possessing almost the charm of a block print, they become anxious to obtain the better results.

Follow up this study by giving the pupils practice in painting or printing upon a piece of cloth through the stencil. At this point the color is of little importance but much experimenting

should be done upon samples of cloth which vary in quality and texture. All pupils should do this practice work.

We use tube oil paints for stenciling, thinning the paint with turpentine. To make the work more permanent we usually mix artificial oil of wintergreen with the turpentine then add acetic acid, using the following proportions: 1 oz. oil of wintergreen and 1 oz. acetic acid to 1 pt. of turpentine. The round stencil brush with broad flat surface we find most satisfactory for stenciling but an ordinary oil paint brush may be used. Teach the pupils to rub their brushes upon blotting paper until practically clear of paint and then, having pinned the stencil securely to the cloth, to go over the open spaces with the brush, using a light pounding movement and working up into the edges and corners that they may be sharply brought out. If there is too much paint left in the brush the stenciling will be opaque and commonplace. If the paint is too thin there is danger of its running under the stencil. If the spots upon the cloth are even in color and do not completely hide its texture, it may be assured that the pupils have acquired a good understanding of the process.

The next step is the making of a design to be stenciled, but for what purpose? Talk over the subject with the class so that they may give you a list of articles which may be sensibly decorated by means of stenciling. If

cover should be made two inches shorter each way than the pillow. A little study of the samples will enable the pupils to buy their material with a fair degree of intelligence and the number who bring to school something quite



TWO STENCILLED PILLOWS. THE FIRST OF COTTON PONGEE; THE SECOND OF RUSSIAN CRASH. BY HIGH SCHOOL PUPILS, UNDER THE DIRECTION OF MISS BELL, SPRINGFIELD, MASS.

the class is large, one or at the most, two problems should be given, but if small, so that much individual criticism can be given and the work closely supervised through each step, the number of problems may be increased.

Suppose the problem to be the stenciling of a sofa pillow as in the Plate above. The pillow is to be of real use to the girl or boy. Is it to be used indoors or upon the porch, or in a canoe? If in the house, in what room is it needed? What material should be selected for the pillow considering the use to which it is to be put? Which is preferred, a square or oblong pillow? Help the pupils by showing a collection of full width samples of materials suitable for stenciling and by giving them the exact sizes of floss pillows to be obtained in the desired shape that they may estimate the amount of cloth needed. The

wrong but just what the salesman recommended will decrease.

The oblong pillow in the illustration was made of natural tone cotton pongee, the canoe pillow of Russian crash.

Having purchased the materials, the pupils are ready to make their designs. Show photographs of pillows stenciled in previous years, prints from *THE SCHOOL ARTS MAGAZINE* and other sources, pillows themselves if possible, all this to familiarize the class with the various accepted methods of decoration, surface patterns, borders, panel designs, etc., and the motif used, whether purely abstract or derived from plant or animal life.

One good principle to be considered in the decoration of a sofa pillow, that of having no definite up and down direction in the design is often violated as in the case of the oblong pillow illus-

trated. It is possible but not always easy to obey this principle in the designing of a surface pattern, but it is at the same time disturbing to find the pillow placed upside down by the undiscerning.

Supposing that a panel design for a square pillow is chosen. Have each pupil cut from a large sheet of paper a square the size of the cover he is to make. Bisecting both ways by pencil lines he divides the paper pattern into quarters and locates the center of the design. In deciding upon the width of the plain margin around the panel its foreshortened effect when the pillow is actually made up must be taken into account. Having measured off the width for this plain margin and decided upon the motif for the design, teach the pupils to indicate by plain flat masses of charcoal the general light and dark arrangement or in other words the decorated and the plain spaces.

If a canoe pillow is the problem and the pupils have chosen an appropriate motif such as the fish for decoration, they must be led next to discover through study of many pictures gathered from all sources, the difference between the natural and decorative rendering of animal life, the omission and simplification of details in the decorative forms, and finally the adaptation of the form to the limitations of a stencil.

As the pupils break up the dark masses by the arrangement of the chosen motif, teach a few simple rules of design such as the following: The light parts of the pattern are as important as the dark ones, the two values together forming the design. There should be variety in the sizes and shapes of both the dark and light masses, a strong

center of interest, and unity in the result. Have designs pinned up frequently and criticized by the class. It is necessary at first to work out only one-fourth of such a design as that for the canoe pillow. Two reflectors, small rectangles of looking glass about 4" x 7" held vertically, at right angles to each other, will give a very clear idea of the entire square when finished except, of course, where a part of the design is not bi-symmetrical as in the border of the pillow mentioned above. In this design one-quarter of the entire border was drawn for transferring and a little more than one-half of the panel design. Much time can be saved in designing if pupils are taught to work out their ideas in charcoal as when this medium is used alterations can be very quickly made with the chamois, and a small piece of soft kneaded rubber. When the designs are generally satisfactory they may be traced and more refined pencil drawings made.

Pupils frequently prefer the better way, however, which is to perfect the design in charcoal, then fix it and transfer directly to the stencil paper. If the paper upon which the designs are made is not too thick an easy way to fix the drawing is to paint a wash of fixatif on the back of the paper, using a broad flat brush. The liquid immediately soaks through the paper and fixes the drawing. When transferring designs to stencil paper, a sheet of carbon paper should be placed beneath the drawing and enough pressure used in tracing to insure a very clear line upon the paper to be cut.

It is always advisable to give pupils plenty of practice in cutting on scraps of stencil paper before allowing them to cut their carefully drawn patterns.

An ordinary pen knife or one made especially for cutting stencils may be used, the paper always being laid upon a sheet of glass while the cutting is done. The knife used must be sharp so that it will make a clean cut right through to the glass with one stroke. To follow the lines exactly, cutting through to the glass so that the scraps of paper corresponding to the dark spots in the charcoal drawing will drop out, requires a steadiness of hand to be acquired only by much practice.

If in the preliminary talk about choice of material, etc., the question of color has been settled, the pupils upon completing the cutting will be ready to mix and test the colors. The testing should be done upon a small portion of the material to be stenciled, pupils of course having been required to buy a little extra for the purpose. When ready to stencil the material have each pupil supplied with a board and a sheet of blotting paper to cover it. The cloth to be stenciled should be laid upon this and the stencil pinned to it, great care being taken to place it so that the

straight edges will follow the threads in the cloth. When that portion of the design is stenciled, the paper should be removed and carefully wiped. The pupils must be shown how to fit it accurately to the cloth so that another section may be stenciled. This is to be repeated until the entire pattern is stenciled.

Do not allow pupils to fold or roll a piece of stenciled cloth until it is perfectly dry. It is a good plan to leave it flat, but protected from dust, until the next day when it should be ironed on the back with a hot iron.

The all-over pattern in the illustration was made after studying many reproductions of historic textile designs. The hexagon was chosen as the unit of repeat in the geometrical foundation and the wild rose as the motif. The part of the design within the hexagons was stenciled in soft blue and the separating band, in which the design was derived from the rose-hips, had the background stenciled in dull blue green, thus reversing the dark and light arrangement in the two parts of the design.

## Inexpensive Poster Paint

By Charlotte M. Reed

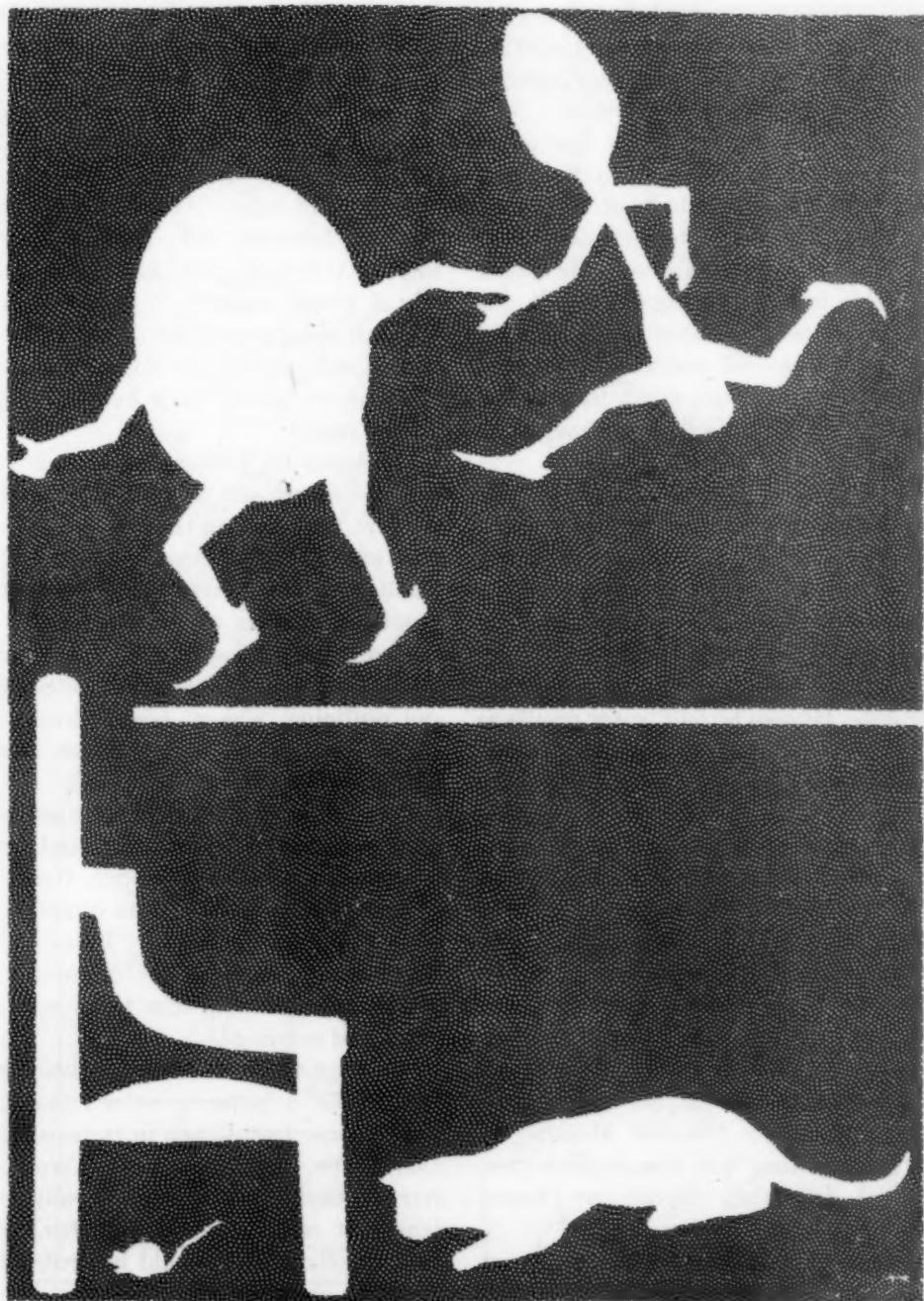
*Supervisor of Drawing, Ontario, Cal.*

IN the preparation of posters, display printing and design, it may be that others will enjoy trying an experiment which has been pleasure to us. If you do have a good time you will thank—even as we do—our friends, the small boy, the sign painter and the house painter.

Of course it started with the small boy. He was a fourth grader and he told me one day that since he had learned to print at school, the sign

painter down on B Street let him help on display cards Saturdays. Shortly after that I needed some poster paints, and wanted some better medium than we had yet found.

My interest had been greatly aroused during the spring by the charming posters the Santa Fe was using in advertising the expositions locally. They were original heavy water color studies, gem like in the brilliancy of color, yet never gaudy. If you were with us in



MOTHER GOOSE RHYMES. Illustrated by Edna G. Merriam. The dish running away with the spoon, and the cat catching the little mouse under the chair of the Queen in London, are the first two in a series of fourteen, designed especially for use in the primary grades. Use two colors presenting a pleasing contrast of hue and value.

1915, I know these same beautiful invitations to San Diego, San Francisco and the Grand Canyon are among the charming colorful memories of the summer.

I wanted to know what the artist used and decided to appeal to the small boy's friend, on behalf of all small boys—and others, for the material used in professional posters. He looked up from letters growing on a card, the kind of letters I wanted to watch grow on our cards. Of course I introduced myself as the small boy's friend, and asked if he would sell or tell me where to buy his sort of poster paint.

Perhaps you have always known this but I was pleasantly surprised to be shown a mucilage bottle and many sacks of dry paint which he said I might buy at the local paint store. He said we should mix them just as we used them, with water and mucilage together. He said he had better results so than by depending on any mixed color.

My next visit was to the paint store and my house painter friend opened fascinating cans and boxes, ladling out nice little ladlefuls of all his colors. Then we went to some great barrels, where the colors were only three to ten cents a pound. We sampled those into the paper sacks I held for him. In one of those barrels I found Venetian red, the old standby that painted all mid-western barns at one time. Another he called Princess Metallic, a darker red that was also a barn-yard classic. In other barrels we found ochres and some browns.

In the more exclusive cans we found Para red and vermillion; the greens, bright yellows and orange; the Siennas, Madder browns; ultramarine and Prussian blues; zinc and lead white; bone and lamp blacks. The zinc is the better

white, and bone the better black. He gathered the sacks up and estimated the total weights.

I was joyful and gloating over my sacks of possibilities and when I opened my purse to pay for all those riches, the painter man said, "Oh, about thirty cents." Imagine the reaction, you who have held a purse so open over a pile of poster supplies in an art store! This fall when we stocked up by pounds, halves and quarters for the high school I believe we paid a little over a dollar for the supply.

Measured by pleasure and results I am sure we are still owing the painters. We first tried mixing the colors in solution and keeping them bottled. We found this not nearly so satisfactory as mixing them in the pans, just as we needed them, to whatever color and consistency we wished. For lettering and outlining, a good heavy dragging flow dries quickly and does not soak medium weight paper.

You can mix colors as freely together as in transparent water color, and can secure a great range of color. Results are somewhat different as to quantities needed for certain tones. Black and vermillion are hard to get in solution, but patience will capture them in the water and mucilage.

For color trials in design, balancing, feeling out a pattern, satisfaction is much sooner found than in transparent color. One color can be laid readily over another. There is practically no danger of colors running together. A color rightly mixed should not rub off. As far as appearance is concerned I do not feel that they looked in the least cheap and after several months exposure to light I cannot see we need fear any loss in fading.



CHRISTMAS TREE. These forms may be cut from papers of different colors, arranged in a pleasing group, and then mounted upon a black card. The festoon (above at the right) may be draped upon the tree before the candles, spheres, etc., are added. Some objects like the candlestick and candle (upper left corner) may be made with their parts of different colors. The tree may be made much larger, as compared with the gifts.

## The Editorial Point of View

### LOVERS OF BEAUTY

An artist of my acquaintance had in his house at one time a maid-servant who seemed to have an intelligent interest in art. She observed the difference between the furnishings of his rooms and those of the neighbors. She appreciated his arrangement of the furniture and other objects and was punctilious in keeping it unchanged. She took pleasure in the costumes worn by the artist's wife, and even went so far as to consult the artist about the colors she herself should wear. My friend, a born teacher, alert to every opportunity for sowing the seeds of knowledge in promising soil, said to her one day, "Mary, your interest in beauty is gratifying; you are improving rapidly in personal appearance. Would you not like me to talk with you some time about the arrangement of the objects in your own room?"

"Mr. Smith," she replied, with unusual decision, "It is no use for you to try to make an artist out of me; I am too fond of pretty things."

Another artist, also a personal friend, whose mother had about the same attitude toward him that a hen has towards a swimming duckling she has happened to hatch along with her chicks, told me this incident. The old lady appeared in a new dress at a church lawn party one afternoon. The dress though somewhat unusual in design was becoming both in color and in cut. In fact so becoming that her friends spoke of it with admiration, and congratulated her. "And what does your artist son have to say about it?" asked one of them. "Jim?" she exclaimed, "Nothing! Good land, if these artists had their

way, there wouldn't be a pretty thing left in the world!"

### IDEALS ARE CONDITIONAL

This mother and that maid-servant are representative. In a recent paper by A. Clutton Brock of England, prepared for the Design and Industries Association, occurs this passage:

"We think commonly that an object is a work of art only if it is ornamented; for we suppose that beauty consists in ornament."

Mr. Brock's pronoun *we* referring primarily to the modern English public, covers a multitude of respectable people not only within but without the British Empire. The habit of regarding decoration as the equivalent of beauty may be, perchance, a lingering survival of a barbaric conviction. The tattooing of the South Sea Islander, the beads and feathers of the Indian, the rings and bangles of the Oriental, and the diamond aigrettes and tiaras of the newly rich,—all complex aggregations of familiar elements—were undoubtedly beautiful to those who carried them, and to all but a possible one or two of their contemporaries. Through that one or two, an absurd minority, protesting inwardly at first, silently by personal example later, and at last by open challenge, came about those changes in ideals which made possible a higher life.

On the other hand it may be that most people are as unresponsive to formal beauty as they are to musical beauty. The crowd responds to a brass band, because that makes noise enough, and has swing enough to stir the most stolid personality. Only the sensitive few really enjoy the rendering of classic music by a cultivated pianist.



A BLACKBOARD DRAWING, by H. T. Bailey. Soft charcoal was used for the darks.

So also the crowd responds to noisy decoration,—in awning striped dress goods, naturalistic flower-garden draperies, Venetian-scrolled glittering gold picture frames, and the like. The really fine things have not sufficient power to awaken any response whatever. What can the alighting of a sea gull mean to a post that requires a pile driver to move it?

Most children are somewhat barbarous or unresponsive, in the realm of art. The refinements demanded by the trained adult mind do not appeal to them. They prefer strong red and green to tints of mauve. Mary Contrary's "silver bells and cockle shells, all in a row," seem to them vastly better than a Greek fret. Nor are these childish preferences absurd. Children are immature intellectually and esthetically as well as physically. Their brains have not ripened to the degree at which the finer responses begin to be possible. Their minds fail to report not only the gentle stimuli of refined line and delicate color, but of exquisite odors, and subtle shades of meaning in speech. A decaying animal gets attention, but not a white violet. Mother Goose takes precedence, while Browning and Plato have to wait.

#### CONDITIONS ARE ADJUSTABLE

But because a response to the finer things is slow to arrive, the teacher has no excuse for ignoring the fact that fine things exist, much less for omitting to make use of them. In every school are children of cultivated ancestry who will respond, nobody can say how early or how completely, to the best the race has achieved in the realm of the arts. Therefore along with examples of the

cruder things, examples of the better things and of the best should be presented, and the effort of the teacher should be to get from each pupil the highest degree of genuine appreciation of which he is capable.

But *genuine* appreciation, it must be, Quoting Mr. Brock again: "We can have neither good workmanship nor art unless objects are made according to the liking of someone—therefore there is nothing for it but to produce articles in which the liking, the taste, the zest, of the producer is expressed. That is the only way to excellence."

Let us all remember this in our Christmas work. Let us be careful this year as never before to refrain from "destroying the beauty of objects of use with what we call art," remembering that "ornament only makes an object more ugly if it is not well designed and also well made."\* In other words, let us endeavor to lead our pupils in every grade to make useful things as well as they can be made, and to achieve therein the *highest degree of beauty which the pupils themselves can genuinely appreciate.*

#### WHO CAN DO IT

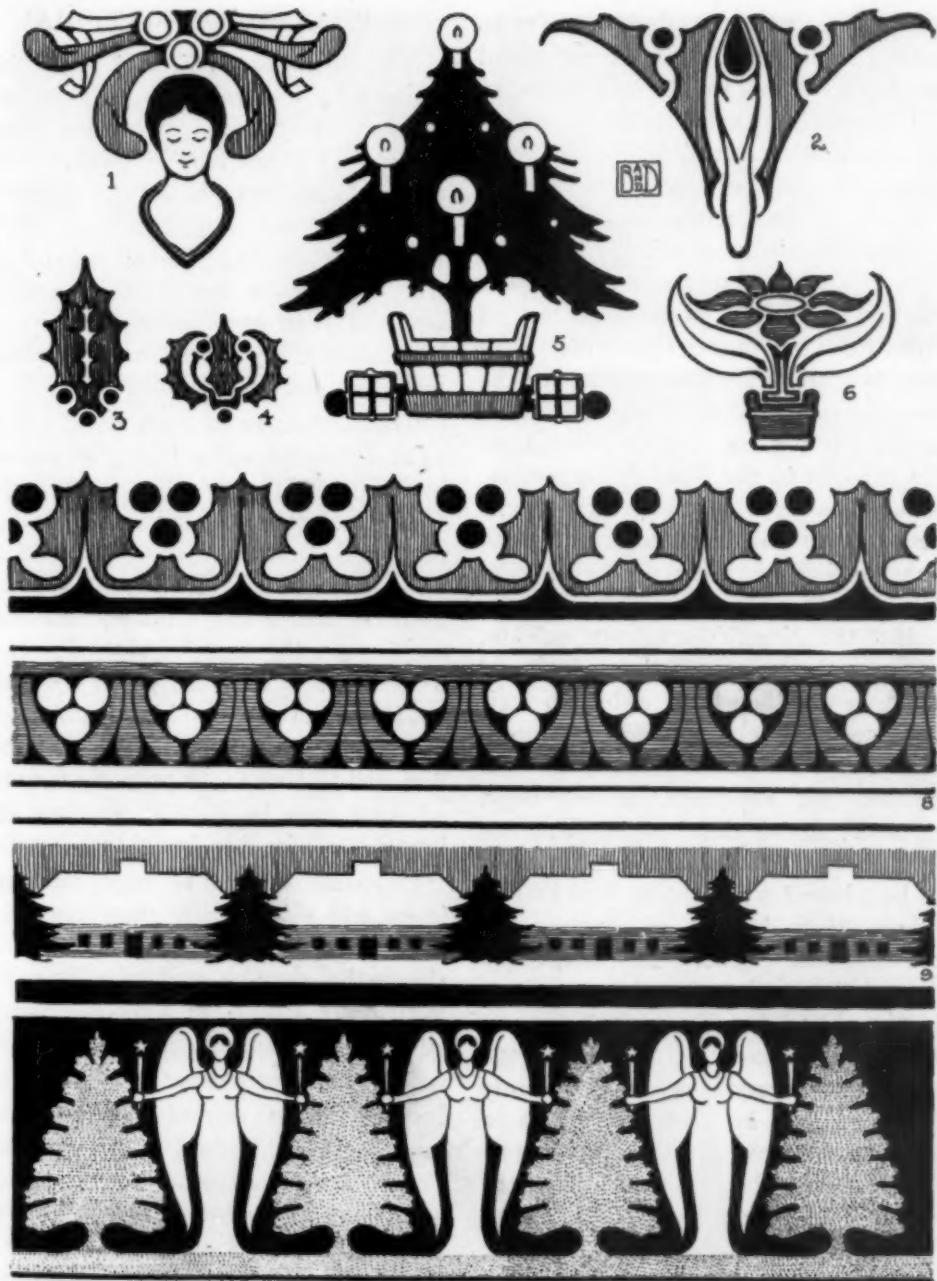
The achieving of such an ideal requires the co-operation of all concerned. The familiar old parable must be re-enacted everywhere. When somebody sends two dollars for the SCHOOL ARTS MAGAZINE (I beg pardon for mentioning it, but I could give names and dates) *then* the Magazine begins to help the teacher, the teacher begins to understand the supervisor, the supervisor begins to inspire the children, and the children begin to produce the goods, the goods begin to interest the

\*From *A Modern Creed of Work*. By A. Clutton Brock. Fourth pamphlet of the Design and Industries Association, 6 Queens Square, London.

SYMBOLISM 41

10-35-38

DECEMBER



DECORATIVE DESIGNS especially for use during December. The fourth in a series of ten plates, designed by Henry T. Bailey and drawn by Ronald F. Davis, with symbolic motifs for each month of the school year. 1, Under the Mistletoe. 2, The Stocking all ready. 3 and 4, Holly Florettes. 5, A Christmas Tree. 6, Poinsettia Florette. 7, A Holly Border. 8, A Mistletoe Border. 9, A Winter Street Border. 10, A Christmas Angel Border.

public, and public sentiment begins to grow. That growth is in favor of sound art instruction in the public schools, an art instruction that produces excellent practical results, which, in turn, will gradually exalt popular ideals.

#### OUR MAGAZINE

Two of our most efficient teachers of art contribute to this number, Miss Bell of Springfield, Massachusetts, and Miss Reed of Ontario, California. One tells how to secure good work with the stencil, the other how to secure brilliant coloring in posters. Many others have contributed to the Good Ideas section, which has been planned with special reference to Christmas decorations and the making of useful and beautiful Christmas gifts.

But the New Year follows quickly. All over the country both teachers and children will then be screwing up their courage to attack once more the problem of representation. Preparation for a successful campaign, should begin at once, hence this number contains Mr. Abram's article. Such illustrations as he advocates may be secured by any school through the co-operation of teacher and pupils. In magazines (especially in the advertising section), in pamphlets devoted to the selling of automobiles, house lots, travel tickets, and almost everything else, in picture catalogs, and in discarded books in attics and closets, are to be found pictures innumerable, that will teach the effects as well if not as brilliantly as the lantern slides furnished by the wealthy and astute State of New York. More helps to better object drawing will appear in the January Number, including an illustrated article on the use of a glass slate which enables pupils to test their own drawings.

#### ALPHABETICON MATERIAL

The Alphabeticon idea is being pushed by discerning supervisors and teachers everywhere. "It meets a long felt want," if one may be pardoned for using a threadbare phrase, and furnishes an educational implement of high-powered efficiency. The Christmastide will bring more useful and beautiful material than ever before. It should be thoughtfully classified, tastefully mounted, and wisely indexed.

The usefulness of such publications as *Pencil Sketching* by Harry W. Jacobs and Earl A. Warner's *Tree Studies*, the Charles Herbert Woodbury portfolios of *Pencil Drawings: Descriptive Plant and Flower Studies*, Foord; *Constructive Drawing and Work*, Collins; *Broderies* made under the direction of the Princess Tenicher, and *Costumes of the Ancients* by Hottenroth is doubled, quadrupled, by alphabeticonizing. The plates, trimmed to 10 x 14, or properly mounted, can then be located at once for immediate use by individual pupils.

Of course the ideal reference material is *the real thing* rather than even the best of reproductions. In the realm of the textile, samples are beginning to be available. Miss Eliza Niblack, a specialist of wide experience, whose address is 109 West North Street, Indianapolis, Indiana, has an extensive collection of samples from China, Japan, India, Persia, Italy, and other countries, all good and some of rare excellence, mounted on cards approximating 10 x 14 in size which may be had at reasonable prices from ten cents upward, according to the rarity of the textile. By sending five dollars to Miss Niblack, five dollars worth of samples may be had for inspection and choice.

HOLIDAY PROJECTS 44

38-42

CHRISTMAS



CHRISTMAS CARDS by primary grade, Buffalo, N. Y., under the direction of Harry W. Jacobs.  
Originals in subdued red, green and brown, with white, on buff colored cards.

## Good Ideas from Everywhere

*We welcome not only illustrated accounts of successful lessons for this Department, especially from Grade Teachers, but requests for reference material that will prove helpful for the Alphabeticon.*

THE EDITORS.

**MOTHER GOOSE CUTTINGS.** The first Alphabeticon plate this month, page 145, begins a series designed especially for use in kindergarten and primary grades, by Miss Edna G. Merriam, a successful grade teacher, Minneapolis, Minn. The upper illustration shows the dish running away with the spoon. The lower one, the pussy cat frightening the little mouse under the queen's chair. These silhouettes are to be cut from ordinary thin gray practice paper, arranged as effectively as possible, and mounted on dark gray cover paper.

**CHRISTMAS TREES**, decorated with stars, candles, and festoons, and hung with all sorts of presents, may be made by the children by combining such silhouettes of objects as those shown on page 147. Each object should be cut from paper of appropriate color. Of course only a few of the possible objects are suggested. One large tree may be produced as community work, or each child may make a smaller one of his own. The groups of objects upon the tree or beneath it are sure to call forth unsuspected talent in arrangement. While the idea is not new, the putting of it in this particular form was suggested by a Christmas card kindly sent to us by Miss Olive Wills, Supervisor of Art Instruction, Cheyenne, Wyoming.

A Christmas tree upon the blackboard always delights the little children. Such a tree, drawn by Mr. Bailey, is shown on page 149.



**CHRISTMAS SYMBOLS**, such as those shown here, drawn upon the black board, with touches of color, will not only bring Christmas cheer into the schoolroom but will inspire the children to make more beautiful Christmas cards, booklets, etc. All the designs given are easily adaptable to stenciling and block-printing, and several of them might

easily be squared up for weaving or embroidery. Several of them might be translated into paper silhouettes, similar to those here reproduced from a set recently used by the teachers in Buffalo, under the direction of Mr. Jacobs, for making Christmas cards.

**CHRISTMAS CARDS**, such as those shown on page 153 and 155, were produced in Buffalo, and may be made anywhere, by observing the following order:

- 1, Begin with cards of uniform size for all.
- 2, Have a card around which each pupil can trace to secure well proportioned margin lines.
- 3, Have another card which may be placed within the margined rectangle to insure the proper space for the text.
- 4, Have a templet—a card cut to the form of the silhouette of a tree or other symbol—which may be properly placed, and traced around, to secure the decorative unit.
- 5, Practice the lettering on scrap paper, then add it to the card.
- 6, Color the card according to some pleasing scheme previously decided upon.
- 7, Strengthen the outlines, margin lines, etc., and make the card as workmanlike as possible in finish.

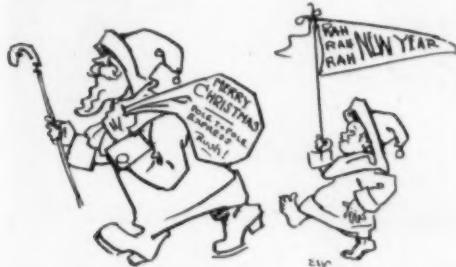
The Christmas cards shown on page 153 were all made by primary children, and those on page 155 by grammar children. They are all orderly in design and excellent in workmanship. The originals were pleasing in color. The colors were mostly dull red, dull green, dark brown, and white, on a ground about the color of coffee-with-milk. Or, to be specific, R-Y $\frac{1}{2}$ .

On page 157 are shown ten cards, each exemplifying a typical arrangement of elements, as specified in the legend. 1, Designed by a pupil in the Wm. L. Dickinson High School, Jersey City, N. Y. 2, Made by R. James Williams, Worcester, England. 3, Published by the Norcross Co. 4, Made by Ronald F. Davis, Arlington, Mass. 5, Published by Hills & Co. 6, Made by Angie E. Badger, New Paltz, N. Y. 7, Issued by Miss Norton, Cleveland School of Art, Cleveland, Ohio. 8, Published in England. 9, Designed by Sadie May Morse, Troy, N. Y. 10, Designed by Sally Bailey Brown, Wollaston, Mass.



CHRISTMAS CARDS by grammar grade children, Buffalo, N. Y., under the direction of Harry W. Jacobs. Originals in subdued red, green and brown, with white on buff colored cards.

All of these are simple enough in plan for public school children to imitate, substituting decorative elements and text of their own.



In every school is at least one pupil who has a knack at producing the comic. He should not be overlooked or suppressed, but rather, encouraged. To such a pupil a drawing like that here reproduced, clipped from a Christmas letter to the Editor of the *SCHOOL ARTS MAGAZINE*, from Prof. Ellsworth Woodward, of Newcomb College, New Orleans, will be a source of pleasure and perhaps of inspiration. The comic oils the wheels of existence.

The beautiful card on page 159 made by Mr. James Hall, shows how effective a card

It was printed on a hand-made paper with rough edges at the right and at the bottom.

**AN OUTDOOR CHRISTMAS TREE** is a good school project. Here is a picture of a Municipal Tree, designed and decorated by Miss Jennie B. Mackintosh, Supervisor of Art Instruction, Logansport, Indiana. All who had a hand in this were radiantly enthusiastic.

A DECEMBER CALENDAR for the blackboard is shown on page 161. This is the fourth in the series designed by Mr. James Hall. It is so simple that it may be easily enlarged to two or three feet in height. Let the blackboard stand for the darks in the picture, and draw the whites in chalk. Notice in particular Mr. Hall's composition. How few elements he has used, and yet how effective his pictorial decoration is.

CALENDARS are among the best of school projects. Those sent to the *SCHOOL ARTS MAGAZINE*, from schools scattered all over the country are better every year and more numerous. On page 163 pages from seven different calendars are reproduced. 1, Madison High School Calendar; six leaves and cover, printed in black and yellow, from line plates, on buff stock. Made under the direction of Miss Bernice Oehler. 2, A calendar decorated by paper cutting. Made by a primary pupil under the direction of Miss H. Robinson. 3, One of three leaves of a calendar, issued by the Art Department of the Public Schools, Greenville, Ohio, under the direction of Miss Anna Bier, Supervisor. Original hand-colored half-tones tipped on. 4, One leaf from a six-paged calendar with cover made by the Drawing Department, New Trier, Minn. The proceeds from their sale in the school book shop went for a framed picture for the high school. Miss Olive L. Grover, Supervisor of Drawing. 5, One of the twenty-seven pages of a calendar designed by pupils of the seventh grade public schools, Grand Rapids, Michigan, under the direction of Miss Charlotte W. Calkins, Director of Art Instruction. The printing was done by the printing department of the South Side High School, under Mr. Watson L. Adams. 6, A leaf from a seven-paged calendar designed and printed by pupils of the Technical and Industrial Department, Wm. L. Dickinson High School, Jersey City, N. J., under the direction of Frank E. Mathewson. 7, From a fourteen-leaved calendar designed and drawn



may be without the use of color. The original was printed, as here reproduced, in black only.



CHRISTMAS CARDS. Ten typical arrangements. 1, Full panel decoration. 2, Initial decoration. 3, Ornamental initial. 4, Text illustrated. 5, Lettering only. 6, Lettering and panel ornament. 7, Panel decoration and text panel. 8, Pictorial panel and text. 9, Border decoration. 10, Free symbol and text. All the originals, several published for general sale, others privately printed, were in color. 3, 6, 7, 9, and 10 were hand colored. To make an original card, choose the arrangement that seems most desirable, and substitute elements having a personal appeal—other salutations or quotations and appropriate decorative elements.

by pupils of the High School, Quincy, Mass., under the direction of Miss Harriet Whitaker, Director of Department of Art. The pictorial decorations reproduced on page 165 are taken from a calendar of unusual excellence made by the public school pupils, Williamsport, Pa., under the direction of Miss Rena Frankeberger. Calendars have been made here for several years, and each is an improvement upon its predecessor. In this case each plate carries the name of the designer and of the engraver, twenty-four pupils co-operating on the twelve plates, and two more on the cover. Each sheet required two blocks and was printed in the two tones which seemed most appropriate to the bird used as a decoration.

**BLOCK PRINTING.** The process by which the pictorial decorations for the Williamsport calendar were produced was block printing, but the substance used for the engravings was cork carpet. Miss Frankeberger thus describes the process:

#### ENGRAVING ON CORK CARPET

Cork-carpet as a medium for press engravings and block printing on cloth or paper has a number of advantages. It can be secured conveniently, is cheap, and easy to manipulate. It is generally in stock or can be ordered at almost any local dealer in carpets ranging in price according to quality, from \$1.10 to \$1.25 a square yard. The regular width is two yards selling at \$2.20 to \$2.50 a yard. The standard colors are gray-green and terra cotta. Possibly other colors could be had.

For art purposes terra cotta is better than green as the lines in tracing show more distinctly on terra cotta. The design should be traced with carbon paper. Ordinary pencil lines are not strong enough to be workable.

The tools used in engraving the accompanying plates were a sloyd carver's knife, a chisel, and an iron clamp. Also, in a few places, several small wood carving gouges were used. The vertical and side cuts were made with the knife. Background areas were removed with the chisel, the piece being clamped firmly on a work table, care being taken not to place the clamp on any portion that was to be in relief in the engraving. Large areas of background should be cut very low or removed entirely after the engraving is mounted on wood. If not, the sponginess of the carpet will allow some impression from the background. The engraving will be stronger if small areas and lines are made with the knife at an outward angle from the relief rather than a vertical cut.

For press work the engravings should be mounted on any hard wood, the thickness of which will be regulated by the press. They can be glued to the board or tacked through the background shapes with small brads. All of the plates illustrated were used to make one thousand impressions each in a machine press and show little wear.

The total expense for wood and carpet for the twenty-six plates was \$2.60. The eagle and parrot were engraved by two high school boys. All other plates are the work of grammar grade boys and girls.

**A PERPETUAL CALENDAR.** The following contribution to the subject is of more than ordinary interest:

#### A MNEMONIC PERPETUAL CALENDAR

Ah, but my computations, people say,  
Have squared the year to human compass, eh?  
If so, by striking from the Calendar  
Unborn Tomorrow and dead Yesterday. *Rubaiyat*

Memory, great as was its capacity before dependence upon books impaired it, was not infallible or limitless. Even in those days when the entire *Illiad* was committed to memory, aids to time-keeping were in general use. The Ancient Romans could not trust themselves to count thirty days in succession, but counted forward, always, to one of the three notable days in each month, Calends, Nones and Ides. It was the custom of the Pontifex Maximus on the first of each month, which began with the new moon, to proclaim (Caldre) the month, with the festivals occurring in it, hence Calendas (the first of the month)—and our word Calendar. The nones were nine days from the ides (the middle of the month) reckoning included. This period of nine days was often called the ides: "Caesar, as he went to the Senate, met the soothsayer, and said to him by way of railing, 'The Ides of March are come; ' who answered him calmly, 'Yes they are come, but they are not past.'"

The Romans at times used the letters of the Alphabet to designate the days in each period but more generally referred to them as so many days before the nones, ides or calends. The Hawaiians had a name for each day of the month—an astonishing evidence of their intellectual activity.

When the Saxons conquered Britain in the fifth century, they had the months divided into four weeks of seven days and a name for each day. These names meant: Sun-day, Moon-day, Tiw's-Day (Mar's day) the deity of our ancestors that presided over combats, strife and litigation and from this circumstance no doubt arose the custom that still exists in many countries of opening courts on Tuesday, Woden's Day, the protector of all brave heroes, Thor's day, the God of thunder, Freya's day, the Venus of the North, and Saturn's day, the God of harvest.

In course of time the Saxons adopted the Roman nomenclature of the months. The Roman year commences with March, derived from Mars, followed by April, meaning the opening (of the earth) May from Maia, the mother of Mercury, and to whom sacrifices were offered on the first of May, June from Juno, the queen of the ancient heavens, July named in honor of Julius Caesar who invited the Greek astronomer, Sosigenes to Rome to correct and improve the existing calendar, and by so doing he gave offence to those who felt oppressed by his power. Cicero, the orator, when some one chanced to say the next morning, (constellation) Lyra would rise, replied, "Yes in accordance with the edict;" August named by Augustus Caesar in honor of himself, September, October, November, December, the seventh, eighth, ninth and tenth months respectively, January from Janus the God of war and peace, and February, signifying the month of purification. These names were adopted by all nations of the western world, and remained unchanged until a new calendar was introduced during the French Revolutionary epoch. The National Convention on the 24th of November, 1793, passed a decree that a new reck-



Now all our neighbors' chimneys smoke,  
And Christmas logs are burning  
Their ovens they with baked meats choke,  
And all their spits are turning

Without the door let sorrow lie,  
And if with cold it hap to die,  
We'll bury it in a Christmas pie,  
And ever more be merry. *Old Song*

CHRISTMAS GREETING designed by James Hall for Mr. and Mrs. Frank G. Webster. Printed in THE SCHOOL ARTS MAGAZINE by permission. An example of strong and fine pen work. The balance of dark and light in this temperate but opulent looking design is unusually well adjusted.

oning was to begin with the 22d of September, 1792, the date of the birth of the New Republic.

The names of the months were so chosen to indicate by their etymology, the time of the year to which they belonged. They were as follows:

Vendémiaire	(Vintage Month)	October
Brumaire	(Foggy Month)	November
Frimaire	(Sleet Month)	December
Novôse	(Snowy Month)	January
Pluviôse	(Rainy Month)	February
Ventôse	(Windy Month)	March
Germinal	(Bud Month)	April
Floréal	(Flower Month)	May
Prairial	(Meadow Month)	June
Messidor	(Harvest Month)	July
Thermidor	(Hot Month)	August
Fructidor	(Fruit Month)	September

Each month, as in early Grecian times, was divided into three parts called decades and the days called Primiod, the first, Duodi, the second, Tridi, the third, etc. This calendar was abolished by Napoleon in 1805 and the former order of the calendar restored.

When calendars were published instead of being posted in the public square, they were the luxury of the few and the masses resorted to other expedients in keeping track of time.

Two mnemonic rhymes constituted their calendar. The one dealing with the months:

"Thirty days hath September,  
April, June and November;  
All the rest have thirty-one  
But February, which has twenty-eight alone,  
Except in leap year; then's the time,  
When February's days are twenty-nine."

is well known, whereas the one about the days with which the month began is almost forgotten. This was supplied by the doggerel:

"Three Men of Dover." The twelve words of this couplet designate the months.

"AT DOVER DWELL GEORGE BROWN, ESQUIRE  
January February March April May June  
GOOD CHRISTOPHER FINCH AND DAVID FRIAR"  
July August September October November December

The first day of January is represented by the initial letter of the first word which is A, and if this should be Monday it will be seen at a glance that the first of October also falls on Monday. In the same year Tuesday is represented by letter B. Wednesday by the letter C, and so on throughout the week. Thus in that year the first of February, March and November came on Thursday.

In leap year from the first of March until the end of the year, the preceding letter of the alphabet will represent the year.

This quaint old couplet suggested the illustration of the hearty squire, the "good" laboring man, who was not dignified with the title or "Mr." and the pious friar. The friar is holding the hour glass, the farmer is designating the long and short months on his fingers, by having the tip of the first finger represent January, (31 days) hollow between first and second fingers February (28 days or short month) top of second finger March (31 days), the little finger representing July and the first finger, August, both months of 31 days, and thus to December (31 days), which is represented by the third finger, the squire is little concerned with the flight of time. The scythe in the center is significant. The

frame around the group is composed of the signs of the zodiac and the flowers and fruit that mature in these various constellations.

The zodiacal signs of the Spring, Aries, the Ram, Taurus, the Bull, and Gemini, the Twins, marks the time of the bringing forth of the young by flocks and herds.

The short-lived flowers of Spring recall those lines of Robert Herrick in the poem, "To Daffodils":

"We have as short a Spring!  
As quick a growth to meet decay  
As you, or anything,  
We die,  
As your hours do, and dry  
Away  
Like to the Summer's rain;  
Or as the pearls of morning's dew  
Ne'er to be found again."

The fruit, berry and vegetable represents that season when "The grass grows, the buds burst and the meadow is with fire and gold in the tint of flowers."

Cancer, the crab, marks the time when the sun appears to move backward, Leo, the lion, symbolized the fierce heat of Summer, and Virgo, the Virgin, gleaming corn symbolizes the harvest.

Autumn: "Season of mists and mellow fruitfulness,  
Close bosom-friend of the maturing sun;  
Conspiring how to load and bless  
With fruit the vines that round the thatch-eaves run;

To bend with apples the moss'd cottage trees,

And fill all fruit with ripeness to the core;" is reflected in the grape, apple and corn. This season is under the signs of Libra, the scales denoting the balance of day and night, Scorpius is supposed to have marked the presence of venomous reptiles in October; while Sagittarius the archer, symbolizes the season of hunting.

Those of our forefathers who cried with Shelley,

"—Oh Wind

If Winter comes, can Spring be far behind?" must have found comfort in the sign Capricornus, which marks the beginning of the return of the sun. Aquarius, symbolizes the Winter rains, and Pisces, the season of fishes.

The evergreen and holly are well known symbols of the Winter season.

The origin of the fanciful zodiacal signs is unknown but often ascribed to Chaldean astronomers. The Egyptian adopted the twelve fold division of the year from the Greeks, but changed the animal symbols to abstract signs, some of which suggest the animal of the same period. The Chinese likewise divided the course of the sun into twelve parts, which they designated as the Rat, the Ox, the Tiger, Hare, Dragon, Serpent, Horse, Sheep, Monkey, Hen, Dog and Pig. The Japanese and Aztec used a similar division of the year.

Those well-known phrases as "Tempus fugit," "lamp of life," and "yesterday, today and tomorrow," are symbolized in various places in the design.

The calendar is easily adjusted by pulling the slide with numerals to the right or left so that 1 or the first day of the month is directly under the proper day of the week. The day on which the year begins is adjusted in like manner. Thus we have a perpetual calendar so

"Fly envious Time, till thou run out thy race."  
*Otto F. Ege.*

# DECEMBER 1916



S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	29	30	31

**BLACKBOARD DECORATION.** The third in a series of ten, one for each month of the school year, by James Hall. The pictorial panel represents an old New England homestead amid the snow covered hills. In copying upon the blackboard lay out first the rectangle of the whole. Subdivide it into the three panels. Then subdivide the lowest panel to receive the calendar. The lettering may be done most easily with the end of a squared crayon held obliquely. The birds should be added last, carefully drawn with charcoal.

WASTE BASKETS made from cardboard are widely popular with grammar grade pupils. The illustrations on page 169 show, in the center, the work of fourth grade children, under the direction of Sister Mary Joseph, Dominican Academy, Fall River, Mass., at the top, the work of seventh grade pupils, under the direction of Miss Bernice Smith, Gardner, Mass.; below, the work of eighth grade pupils, under the direction of Mr. C. H. Lander, Delray, Florida. The construction of all the baskets is similar,—cardboard, in some cases covered with paper, with drawn or stencilled ornament in color, the four sides laced together with raffia or tape, and the bottom sewed or glued in. The units of the ornament were derived from natural and abstract forms, and are, in most cases, well related to the structural lines of the baskets, as of course they should be. The color scheme of each basket should be thought out with reference to the room in which it is to be used.

CARD CASES such as those shown on page 171, are good projects in leather, requiring more skill than objects made in paper. Of these, made by high school pupils, under the direction of Grace L. Bell, Springfield, Mass., Miss Bell has to say:

#### OUR FIRST WORK IN LEATHER

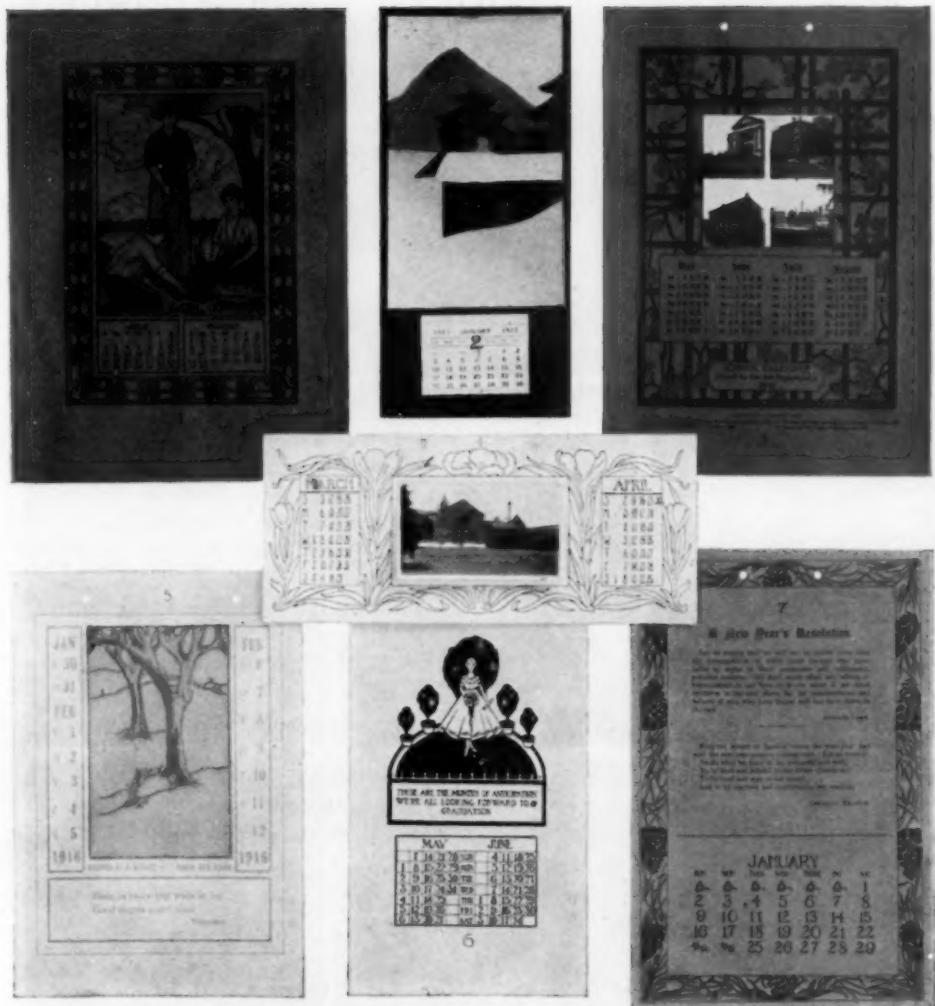
When beginning leather work with High School pupils it is always advisable to choose for the first problem something very simple. After talking with the pupils upon the subject, showing them many illustrations of finished work, both real objects and photographs, and getting them to read for themselves articles describing the process of tooling, we give each one a small piece of leather and a tool and show him how to use it. He thus gets a little practical knowledge in learning to handle the tool easily, in tooling narrow, wide, or beveled lines, turning corners, and pressing down spots of various sizes. Having selected some simple object to make, such as those illustrated, each pupil is required to cut and fold a paper pattern of the object to be sure that it is good in proportion and convenient to use. A card case must be of the right size and proportion for the cards, it must be easy to take the change from the purse, the pad cover must be neither too large nor too small for the pad and its accompanying pencil. The next step is to draw the pattern very accurately upon a sheet of ordinary drawing paper, using the triangle that every corner may be perfectly square, indicating the folds by dotted lines, and allowing a margin on each side of the pattern. The part of the pattern to be decorated should then be set off accurately, a generous margin being allowed wherever the edge is to be finished by stitching. The motif for the design itself may be chosen from plant or animal life or be purely abstract. It may be arranged in border form, in a panel, or an all-over pattern. It must be as simple as possible and will be most effective if too large

masses of dark are not used. With the few simple principles of design that he is accustomed to use kept in mind, variety of dark and light, a dominant center of interest, and unity, the pupil fills in the space to be decorated with a flat tone of charcoal and wipes out the pattern of light with a piece of soft kneaded rubber. If preferred, the charcoal work may be done upon another paper and redrawn carefully in pencil outline upon the pattern. A piece of leather slightly larger than the actual pattern is then cut and dampened thoroughly but great care must be taken to prevent its becoming over-soaked. Have the pupil lay the leather upon a board and place his pattern over it using thumb tacks outside the design to hold pattern and leather in place. The tracing may be done with pencil or the leather tool, enough pressure being used to indent the pattern clearly in the damp leather. It should all be done at one time for obvious reasons. When the pattern has been removed have the student put the leather upon a sheet of glass and with his tool deepen the outline of the design. In tooling the broad lines or spaces he must hold his tool so that the broadest, flattest part of the point comes in contact with the leather, rubbing it gently until the whole space appears evenly dark. One error into which a pupil is liable to fall is that of working at one spot with his tool until he has pressed the leather down as far as possible and made it very dark in tone. He is seldom able to make the other part as dark and the result is anything but good. The tooling should be continued until the light parts of the pattern and the edges and corners are clearly defined. If the pressure of the tool brings moisture to the surface the leather is too wet. It is not necessary to wet the entire piece of leather each time the pupil works upon it but only the part where he is working. The last time, however, it should be wet all over so that any water marks may be removed. The final polishing of the background should be done when the leather is practically dry and when complete it is ready to be pressed and made up with lining and pockets according to the plan made by the pupil.

CYLINDRICAL FIGURES are fascinating projects in wood, wherever a turning lathe is available. Those shown on page 173 are by Franz Ringer of Munich. The plate was made from clippings from a German publication, now defunct, called *Kind und Kunst*. These turned figures are painted in brilliant colors and used merely as amusing ornaments, or to adorn the covers of wooden boxes, of which structurally, they form a part. In one or two cases the mechanical symmetry of the turned figure has been slightly modified by whittling, as in the crown of the fat king.

PEN DRAWING is becoming of greater importance every year in the upper grades, not only because of the increasing interest in illustration, but because of the growth of School Annuals, and of the changed attitude of all students toward them wherever printing has been introduced as a school topic.

(Continued on page 166)



**SCHOOL CALENDAR.** Designed and made by children from nine to seventeen years of age. They illustrate several distinct types of arrangement, from the pad upon a background to last a year, to leaves good for one month, two months, and four months.

1 and 2, were printed from line plates and hand colored; 2, was built up from cut colored papers; 4, 5, and 7, were printed from line or process plates in one color; 6, was printed in black from a line plate.

The illustrations in 3 and 4, were halftones, printed separately and tipped on (that is, pasted on along the upper edge).

All but one were held together by a cord passed through holes near the upper edge.

In 1, 5, 6 and 7, the decorative elements are appropriate to the season. In 2, the time defying mountain is symbolical. In 3 and 4 the illustrations are local and historical. The outlines in 4 were designed with reference to hand coloring.

In the course of the year the ordinary arrangement of the calendar pad, as in 7, will be found to be the most satisfactory for general use.

In designing calendars—for use when the required information is desired instantly—it is better to hold to the ordinary familiar arrangement of pad, and to aim at excellence, rather than to attempt to astonish by erratic originality of arrangement.

## QUOTATIONS FOR USE DURING THE MONTH OF DECEMBER

Earth's children slumber when the wild winds  
rise—  
The tempest passes o'er, and heaven looks  
through their eyes.

*G. E. Woodberry.*

Summer fading, winter comes—  
Frosty mornings, tingling thumbs.

*R. L. Stevenson.*

Chill December brings the sleet,  
Blazing fire, and Christmas Treat.

*Sara Coleridge.*

Late lies the wintry sun a-bed,  
A frosty, fiery sleepy-head;  
Blinks but an hour or two; and then,  
A blood-red orange, sets again.

*R. L. Stevenson.*

When all the summer trees are seen  
So bright and green,  
The holly leaves their fadeless hues display  
Less bright than they;  
But when the bare and wintry woods we see,  
What then so cheerful as the holly tree?

*Robert Southey.*

With trembling fingers did we weave  
The holly round the Christmas hearth.

*Tennyson.*

A lonely fir tree is standing  
On a northern barren height;  
It sleeps, and the ice and snowdrift  
Cast round it a garment of white.

*Heine.*

Garlands of Spanish moss, and of mystic  
mistletoe planted,  
Such as the Druids cut down with their golden  
hatchets at Yule Tide.

*Longfellow.*

I espied thy welcome face,  
Bright with all its ancient grace,  
Cloth of gold, and scarlet sheen,  
Glowing from the drifts between.

Didst come forth thy kin to greet,  
Bittersweet?

*Elizabeth W. Denison.*

Old Santa's mighty good, I know,  
And awful rich—and he can go  
Down ever' chimbley anywhere  
In all the world!—But I don't care,  
I wouldn't trade with him, and be  
Old Santa Clause, and him be me,  
For all his toys and things! and I  
Know why, and bet you he knows why!  
They wuz no Santa Clause when he  
Wuz ist a little boy like me!

*James Whitcomb Riley.*

A word of Godspeed and good cheer  
To all on earth, or far or near,  
Or friend or foe, or thine or mine—  
In echo of the voice divine,  
Heard when the star bloomed forth and lit  
The world's face, with God's smile on it.

*James Whitcomb Riley.*

For lo! the days are hastening on  
By prophet bards foretold,  
When with the ever circling years  
Comes round the age of gold;  
When Peace shall over all the earth  
Its ancient splendors fling,  
And the whole world gives back the song  
Which now the angels sing.

*E. H. Sears.*

Then be you glad, good people  
At this time of the year;  
And light you up your candles,  
For His star it shineth clear.

*Unknown.*



PICTORIAL DECORATIONS for a school calendar, designed, drawn, and engraved on cork carpet by grammar school pupils, Williamsport, Pa., under the direction of Miss Rena Frankeberger.

The designs were transferred to the material by the use of carbon paper. They were engraved with a sloyd knife, a chisel, and a graver. Each print required two plates.

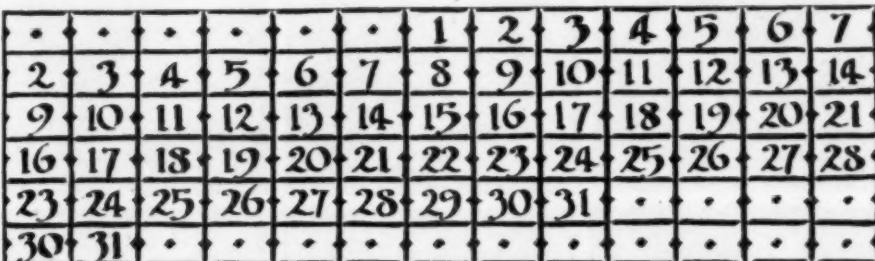
The knife held to make an oblique cut, sloping outward from printing face, was used for most contours, the chisel for removing the background areas, and the graver for adding the more delicate details.

The engraved sheets were glued or tacked to blocks of wood to bring them uniformly type high, and were then used in an ordinary printing press, with text matter set in type. One thousand impressions left the plates as good as new.

The calendar pad for the month (to which the bird seemed most appropriate) was placed below in a panel of corresponding width.

METAL WORK in high schools is constantly improving. It will improve more rapidly if students feed their ideals on such material as page 175 furnishes. These are escutcheons, drawer pulls, door handles, knockers, etc., by mediaeval craftsmen. The originals are now

The name of the writer must not appear on the essay, which should be accompanied by a letter giving the writer's name, school, and home address, and sent to Mrs. Fannie Fern Andrews, Secretary, American School Peace League, 405 Marlborough Street, Boston,



SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

SLIDE, OF SIZE TO FIT INTO THE CALENDAR SPACE. SEE PAGE 167

DESIGN WAS EXECUTED BY WILLIAM GORDON THAYER, A PUPIL OF THE PENNSYLVANIA MUSEUM SCHOOL OF INDUSTRIAL ART, PHILADELPHIA

in the national museum, Munich. They are full of suggestions for designers of jewelry. Each has a character all its own, consistent throughout. The workmanship is exquisite.

Mass., not later than March 1, 1917. Essays should be mailed flat (not rolled).

The award of the prizes will be made at the Annual Meeting of the League in July, 1917.

Information concerning literature on the subject may be obtained from the Secretary.

In addition to the cash prizes, Doubleday, Page & Company will send a copy of "War and Waste" by David Starr Jordan, to the three successful contestants and to the four receiving honorable mention in each set.

HAROLD VON SCHMIDT, a former student of the California School of Arts and Crafts, Berkeley, F. H. Meyer, Director, won the first prize in the poster competition offered by the Society of Electrical Development. There were 800 competitors. The prize winner appeared in THE SCHOOL ARTS MAGAZINE for November, page 131, lower right corner, "Aladdin pressing the button."

THE SCHOOL ARTS ASSOCIATION of Buffalo, N. Y., is going to offer a prize to the school making the greatest advance in drawing and handwork during the year. The plan is to take the place of the lecture course which was previously conducted under the auspices of the Association.

(Continued on page 172)

## Items of Current Interest

### PEACE PRIZE CONTEST

*Under the auspices of The American School Peace League*

Two sets of prizes, to be known as the Seabury Prizes, are offered for the best essays on one of the following subjects:

1. What Education Can Do Toward the Maintenance of Permanent Peace. Open to Seniors in Normal Schools.

2. The Influence of the United States in the Adoption of a Plan for Permanent Peace. Open to Seniors in Secondary Schools.

Three prizes of Seventy-five, Fifty, and Twenty-five Dollars will be given for the best essays in both sets.

### CONDITIONS OF THE CONTEST

Essays must not exceed 5,000 words (a length of 3,000 words is suggested as desirable) and must be written, preferably in typewriting, on one side only of paper, 8 x 10 inches, with a margin of at least 1½ inches. Manuscripts not easily legible will not be considered.

CALENDAR 45

PERPETUAL



## Books to Help in Teaching

The books here reviewed are usually new books having some special claim to consideration by teachers of art and handicraft. A starred title indicates that the book is, in our opinion, of exceptional value to our reader. Any book here mentioned may be purchased through the Expert Service Department, School Arts Magazine, 120 Boylston Street, Boston, Mass.

### ON STRUCTURAL DESIGN

Mr. William H. Varnum, assistant professor of drawing and design, University of Wisconsin, has rendered manual arts teachers a great service by gathering together, classifying, and sifting, current information on the theory and practice of making things in clay, wood, and metal. The net result is presented in a pre-possessing volume of 250 pages called \*INDUSTRIAL ARTS DESIGN. There is no waste-matter in text, nor among the 500 illustrations. It is all clear, and graphic. Marginal captions, chapter summaries and review questions, together with a complete index, help to make this an indispensable addition to the working library of any teacher of the arts. *Scott, Foresman & Co.* Our price postpaid, \$1.65.

### ON DRESS DESIGN

\*CLOTHING FOR WOMEN is the sensible title of "a practical manual for school and home," by Laura I. Baldt of Teachers College, Columbia University. It is a volume of 454 pages with seven colored plates and 262 illustrations in the text. "It gets down to business," and is therefore well calculated to serve as a reliable handbook to the woman who makes her own clothing, or supervises its construction. On the other hand it is predominantly a "book for teachers" as the mission of the text is chiefly the exposition of constructive processes. The tables of information concerning suitable materials and suitable trimmings for the various garments are a valuable feature. The text is written for the person in dead earnest. No frills! The design throughout is severe but excellent. *J. B. Lippincott Co.* Our price postpaid, \$2.20.

### ON BASKET MAKING

Mary Miles Blanchard gives in \*THE BASKETRY BOOK, twelve lessons in reed weaving. The unique feature in this volume is the use of colors in the diagrams that show weaving processes. This enables the eye to follow, without the slightest confusion, any particular weaver, and assists materially in making clear the most complicated weaves. The book

justifies the title given to the Author, "Master craftsman of reed basketry." *Charles Scribner's Sons.* Our price postpaid, \$2.15.

### ON ELEMENTARY DRAWING

The seventeenth volume in the "When Mother Lets Us" series is entitled "WHEN MOTHER LETS US DRAW." It is by E. R. Lee Thayer, "Art Director of Decorative Designers." The endeavor of the author is "to make drawing interesting and amusing to children of different ages," and to give them "some hints" of such essentials as "perspective, composition, light and shade, and so forth." The style is conversational and playful. The illustrations are good (except for a few slips in perspective), and in many cases excellent.

*Moffat, Yard. & Co.* Our price postpaid, 85 cents.

### ON MECHANICAL DRAWING

The latest book on this much-written-up subject comes from Fred D. Crawshaw and James D. Phillips, of the University of Wisconsin. It is entitled MECHANICAL DRAWING FOR SECONDARY SCHOOLS. The distinguishing feature of this book is its classification. Every one of its six chapters presents "a progressive series of problems" contributing a complete course in one of the natural divisions of drawing and including the field of industry covered in secondary education in which mechanical drawing plays a part. "A Teacher's Manual and an Outline of the course of study are furnished free to teachers using the text." *Scott, Foresman & Co.* Our price postpaid, \$1.10.

### ON ELECTRICAL CONSTRUCTION

The latest output of the Manual Arts Press is a separable book of 140 pages by Walter B. Weber, Instructor in the Seneca Vocational School, Buffalo. It deals with ELECTRICAL CONSTRUCTION, and presents an elementary course of 93 problems for vocational schools. The illustrations, in the form of line drawings, are adequate, and the text is reduced to lowest terms. *Manual Arts Press.* Our price postpaid, \$1.35.



**MOTTO:**

*"I will try to make this piece of work my best"*

**The Junior Guild**

Open to all of the old members of the School Arts Guild and to boys and girls of all grades.

**PRIZES FOR BEST WORK**

During the month of December 1916  
(Open to all Grades)

Subject is The Best Drawing from a Single Object. Any medium may be used.

**FIRST PRIZE:** Set of Drawing Instruments.

**SECOND PRIZE:** Box of Water Colors.

**THIRD PRIZE:** Box of Crayons.

**FOURTH PRIZE:** Miniature Masterpiece.

**TWENTY HONORABLE MENTIONS**

The number of patrons of this Magazine has increased to such an extent that it is absolutely impossible for the editorial office to handle the work unless those who submit the drawings for the contests follow directions. Pupil's name, age, grade, school, and post office address must be on the back of every sheet submitted, otherwise no notice will be taken of the drawing. All drawings submitted for awards become the property of the School Arts Publishing Company, and will not be returned.

Specimens must be the original work of children. Send only the best work, **never more than five specimens from a school**. Send flat and unsealed. They should arrive not later than January 5. Prizes will be mailed two weeks after awards are published. Address all work to: The Junior Guild, 120 Boylston Street, Boston, Mass. Awards will be announced in the March number.

**AWARDS****IN THE JUNIOR GUILD**

For September Work

**FIRST PRIZE:** A Box of Nickel-plated Drawing Instruments and the Badge.

Lida Peterson, VI-B, Wausau, Wis.

**SECOND PRIZE:** A Box of Water Colors and the Badge.

Toussaint M. Dunn, VII, Wilberforce, O.  
Leo Murray, V-A, Aberdeen, Wash.

Anna Naugle, V, Phillipsburg, N. J.  
Hilma Schmidt, V-A, Wausau, Wis.  
Florence Slater, VII, Wilberforce, O.

(Continued on page 172)

\*The response during the first month of the school year was slight. The number and the quality of drawings received did not warrant the awarding of the first three prizes. We hope that the October contest will bring forth better results.

**The Craftsman's Guild**

Open to all teachers and supervisors of art education or industrial work.

**PRIZES FOR BEST WORK**

During the month of December 1916  
(Open for Professional Work)

Subject is The Best Design for a Single Interior of a Home (One Room.) May be worked in any medium. Must show a color scheme.

**ONE FIRST PRIZE:** Books selected from School Arts Library, Value - - \$10

**ONE SECOND PRIZE:** Books selected from School Arts Library, Value - - \$5

**ONE THIRD PRIZE:** Books selected from School Arts Library, Value - - \$3

**ONE FOURTH PRIZE:** Books selected from School Arts Library, Value - - \$2

**FIVE HONORABLE MENTIONS:** Name to be published.

The number of patrons of this Magazine has increased to such an extent that it is absolutely impossible for the editorial office to handle the work unless those who submit the drawings for the contests follow directions. Name, and post office address of the contestant must be on the back of every sheet submitted, otherwise no notice will be taken of the drawing. All drawings submitted for awards become the property of the School Arts Publishing Company, and will not be returned.

Specimens must be the original work of the person submitting them. Send flat and unsealed. They should arrive not later than January 5. Prizes will be mailed two weeks after awards are published. Address all work to: The Craftsman's Guild, 120 Boylston Street, Boston, Mass. Awards will be announced in the March number.

**AWARDS  
IN THE CRAFTSMAN'S GUILD**

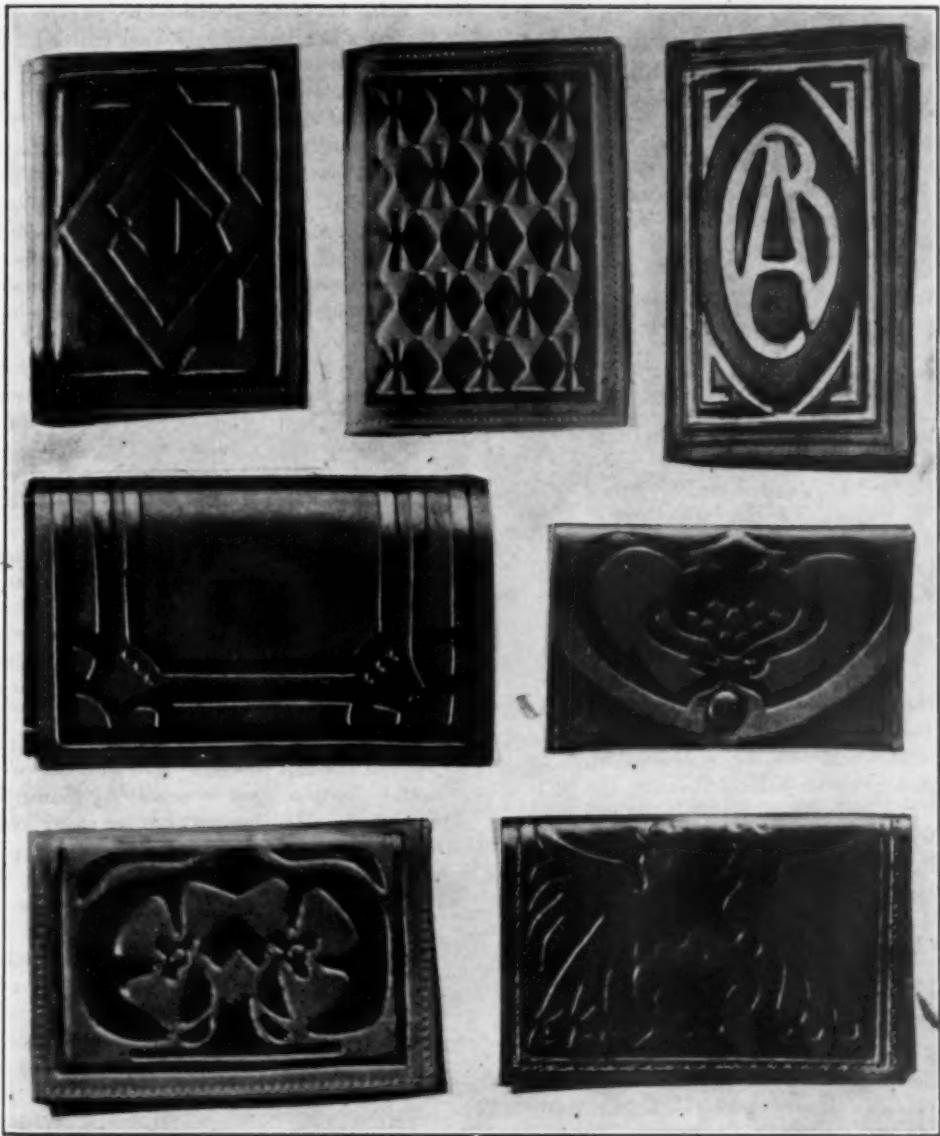
For September Work\*

**FOURTH PRIZE:**

Martha S. Smith, Phillipsburg, N. J.

**HONORABLE MENTION:**

Sister St. Anne, Philadelphia, Pa.  
Catharine Macfarlane, Duluth, Minn.  
Sister Mary Paul, St. Xavier Academy,  
Chicago, Ill.



TOOLED LEATHER. The work of high school pupils, under the direction of Grace L. Bell, Springfield, Massachusetts. The method of making is as follows:

1, Practice for learning tools, material, and technique, on scraps of leather. 2, Designing of the Card Case, and making a dummy of paper. 3, Careful drawing of the design on paper for transferring to the leather. 4, Preparation of the leather to receive the design. 5, Transferring, by means of a hard point to indent the pattern. 6, Tooling. 7, Polishing.

The best designs are usually those in which the background areas are reduced to the minimum. The beauty of the natural surface of the leather is destroyed by tooling, therefore the larger amount of that surface devoted to the untouched areas the better. Card cases, scarf-pin cases, pocket books, note-book cases, as well as covers for booklets, are all good projects for beginners.

The decoration should be planned to emphasize the structural lines of the object, by repeating those lines, or by echoing them in some way. The motifs should not contradict in character the purpose of the object.

## JUNIOR GUILD AWARDS

THIRD PRIZE: A Miniature Masterpiece  
and a Badge of the Guild.

Clarence Adam, VII-B, Wausau, Wis.  
 Esther Cox, V, Phillipsburg, N. J.  
 Lola Kesaneimi, VII, Calumet, Mich.  
 Nettie Krueger, VII-A, Wausau, Wis.  
 Antoinette LeBlond, V-B, Wausau, Wis.  
 Irene Meyer, VII, Davenport, Iowa.  
 April Morris, VII, Wilberforce, O.  
 Vera Parrish, VII, Wilberforce, O.  
 Cecil Shuert, V-A, Marion, Ind.  
 Enes Vago, VII, Phillipsburg, N. J.

## FOURTH PRIZE: A Badge of the Guild.

George Clouthier, V-B, Wausau, Wis.  
 Gladys Cooper, V, Phillipsburg, N. J.  
 Clementine Davis, VII, Wilberforce, O.  
 Ole Dirksen, VI, Hampton, Iowa.  
 Fred Firth, V, Phillipsburg, N. J.  
 Frederick Geisel, VII-B, Wausau, Wis.  
 Walter Grob, VII, Wausau, Wis.  
 Nora Haufschmidt, V, Wausau, Wis.  
 Charles Kuchera, VI-A, Wausau, Wis.  
 Rudolf Ludemon, VI-A, Pueblo, Colo.  
 Dorothea Manecke, V-A, Wausau, Wis.  
 Anita Mueller, V, Wausau, Wis.  
 Kathryn Musser, VI-A, Marion, Ind.  
 Grace Papenfus, V-A, Wausau, Wis.  
 Carol Rice, VI-A, Pueblo, Colo.  
 Viola Steltz, VII-A, Wausau, Wis.  
 Irene Tauck, V-A, Wausau, Wis.  
 Marguerite Wilson, VI-A, Pueblo, Colo.  
 Otto Woehlert, V, Wausau, Wis.  
 Lawrence Wood, VI, Hampton, Iowa.

## HONORABLE MENTION:

Marion Barnes, VII, Phillipsburg, N. J.  
 Ruth Denger, VII, Davenport, Iowa.  
 Ella Dirkson, V, Hampton, Iowa.  
 Veronica Gasperovich, VII, Calumet, Mich.  
 Marie Golisch, VII-B, Wausau, Wis.  
 Mary Herzog, VI, Marion, Ind.  
 Lydia Kauppi, V-A, Aberdeen, Wash.  
 Vivian Kibler, VII, Davenport, Iowa.  
 Cleo L. King, VII-B, Marion, Ind.  
 Lillian Lakso, VII, Calumet, Mich.  
 Harold LaPrell, V-A, Marion, Ind.  
 Alice LeBlond, V-B, Wausau, Wis.  
 Helen Lesnick, V-A, Aberdeen, Wash.  
 Cornelia Kessner, VII-B, Wausau, Wis.  
 Doris Martyn, VII, Davenport, Iowa.

(*Junior Guild Awards continued on page 174*)

THE LATEST BULLETIN of the University of the State of New York entitled "The Manual Arts in New York State," by R. B. Farnum, sums up in an admirable manner the problem of art as applied to Industrial work. The pamphlet is illustrated by thirty-five beautiful halftones and contains plans and outlines.

A NEW VENTURE in School Papers is called *The News* and is published by the Junior High School, Pittsburg, Kansas. This should be on the exchange list of every school publication. Volume 3, No. 14, which was sent to us by Prof. L. I. Brower, the "Godfather of *The News*, was edited and managed by Ninth Grade boys and the type was all set by Seventh Graders. The paper is unique on account of its unusual size. It measures  $4\frac{1}{4} \times 6\frac{1}{4}$ . The subscription price is ten cents per school year and the paper is published the 1st and 15th of each month.

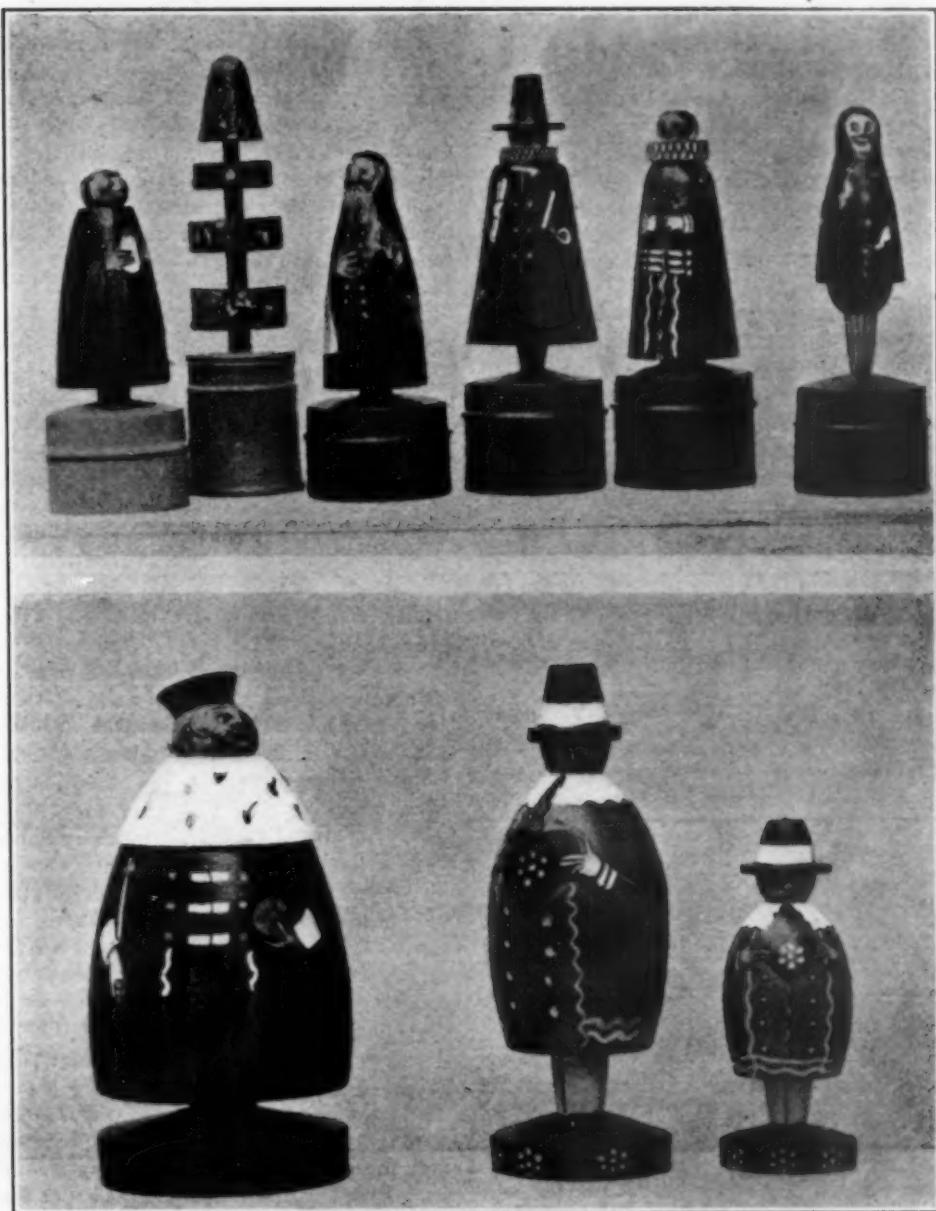
THE LATEST ACHIEVEMENT of Clawson S. Hammitt, former member of the Council Board of the Eastern Arts Association and a prominent art leader of Delaware, is the completion of two remarkable portraits which have been hung in the National Capitol at Washington. Mr. Hammitt was selected as the artist over a man considered to be America's greatest portrait painter. The paintings were both passed on most favorably by Edwin H. Blashfield. Mr. Hammitt has for many years been a subscriber to the SCHOOL ARTS MAGAZINE and until he gave up his school work, the magazine was always in use by his pupils for good reference material.

MABEL J. CHASE has been appointed Supervisor of Drawing for the city of Newark, N. J. She fills the vacancy caused by the resignation of Miss Eva Struble. Miss Struble is now teaching in the State Normal School, at Newark.

THINGS WORTH WHILE are evidently done in the Normal School at Warrensburg, Missouri. A year book called the RHETOR has just been published by the Class of 1916. All who are interested in magazines and school papers which are manufactured and edited by students should endeavor to purchase a copy.

AMERICA FIRST CAMPAIGN is the title of a movement inaugurated by the Bureau of Education at Washington. The purpose of the campaign is to promote school attendance

(Continued on page 174)



TURNED PUPPETS OF WOOD. With hand colored decorative additions, made by Maler Franz Ringer of Munich.

With the exception of the fat king these are perfectly symmetrical throughout. The apparent variations are secured by painting. The originals are brilliantly colored.

These puppets are used merely as amusing movable ornaments, or as ornaments for the covers of cylindrical wooden boxes, in which case figure and cover are turned in one piece.

Tree shapes, flower shapes, and fruit shapes may be interpreted in a similar way into effective ornaments.

The aim in such things is not imitation of nature, but pretty forms of amusing character. The more quaint and sparkling in color, the better.

**JUNIOR GUILD AWARDS**

Jack McCracken, V-A, Aberdeen, Wash.  
 Ruth Modlen, VII-B, Marion, Ind.  
 Eloise Parker, V-A, Marion, Ind.  
 Carl Purcell, V, Hampton, Iowa.  
 Elizabeth Schnewolf, VI, Phillipsburg, N. J.  
 Mary Schnewolf, VII, Phillipsburg, N. J.

of Non-English-Speaking Immigrants. There are three million people in the United States who do not speak English. This note is printed to encourage every teacher who reads this magazine to help by enlisting their services. If you are interested in assisting the immigrants of this country to learn our language, our laws and our customs, write at once to H. H. Wheaton, Specialist in the Education of Immigrants, U. S. Bureau of Education, Washington, D. C.

A SATISFACTORY WATER COLOR WHITE has long been demanded by artists, designers and illustrators. It must cover with one stroke of the brush or pen and not be a series of coats or overcoats. Some colors are so thick or gummy that they will not flow readily from the pen or brush. Mr. J. K. Johnston of Rochester, N. Y. has been fortunate in formulating a water color white which will answer these requirements, together with many other advantages. It is made with the

greatest care to satisfy the most exacting requirements of the studio. Two grades are offered. The "special" is equally good for pen, brush or air brush for touching up pen and ink drawings, or for washing away the signs of incorrect lines. The "regular" is prepared for commercial use, where a paint ready to use is required. Mr. Johnston's product is issued under the trade mark "Snow White" and will doubtless be of much value to many students.

**ART EDUCATION**, is the title of a valuable and revelatory pamphlet, published by the Metropolitan Museum of Art, setting forth the results of "an investigation of the training available in New York City for Artists and Artisans." From this it appears that "in the whole United States there are only about one-third as many students in the artistic professions as there are men and women actually engaged in the work; in New York City there are about two-thirds as many students as workers." Who will take the places of the other workers? The demand for the output of the artistic professions is bound to increase. All the large cities should have a similar survey. Florence N. Levy signs the introductory section of this notable document.

**THE BULLETIN** of the Metropolitan Museum of Art, New York City, for September, 1916, should be studied by every Supervisor of Art Instruction located in a city having an art museum. It presents a several-sided view of the museum as an art educational factor in the community. Well utilized it is the supervisor's strongest ally. Or, to put it another way, the Supervisor of Art should be the Museum's chief "drummer."

C. VALENTINE KIRBY continues to bring things to pass in Pittsburg, Pa. He has recently organized a Committee of One Hundred "Friends of Pittsburg Art." This organization has for its purpose the encouragement of art and expects to spend up to \$1,000 each year for the next five years, in the purchasing of paintings from the annual exhibits of the Associated Artists of Pittsburg, with the purpose of presenting the pictures to the public schools.

At a recent meeting of the School Board upon request of the Director of Art, authority was granted for 158 subscriptions to **SCHOOL ARTS MAGAZINE**, for use in all the schools.

(Continued on page 176)



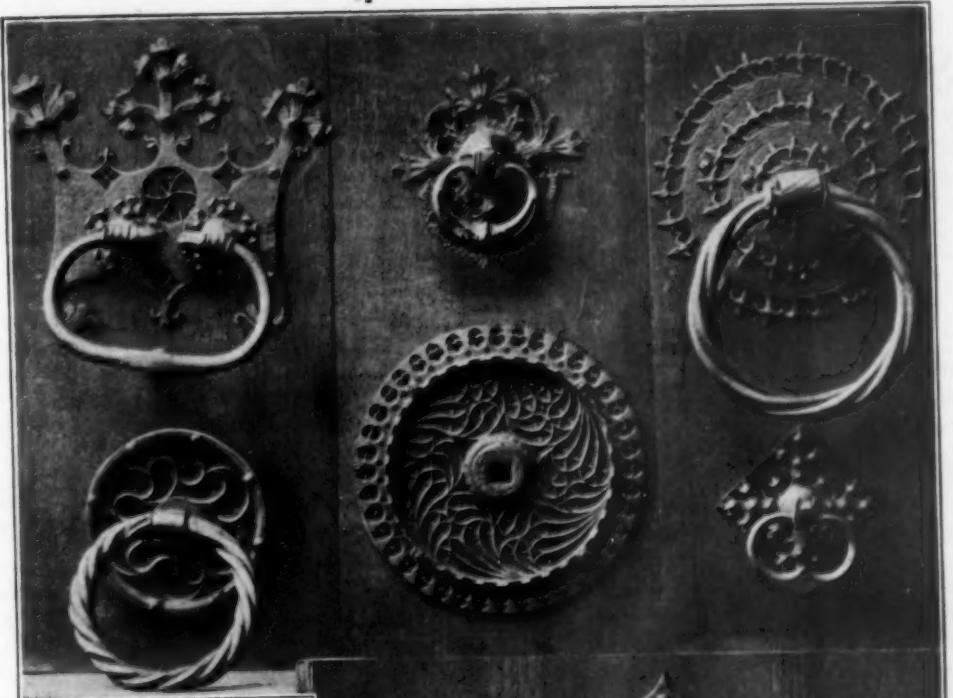
**Arts and Crafts  
Tools**

for leather and metal work. Anvils and forms. Attention given to special tools. Let us know your needs. Catalogues mailed on receipt of 5c to cover postage.

**W. H. PORTER MFG. CO.**  
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**INDUSTRIAL ARTS · DESIGN**  
 · BY · WILLIAM · H · VARNUM ·  
**NEW METHODS IN TEACHING ::**  
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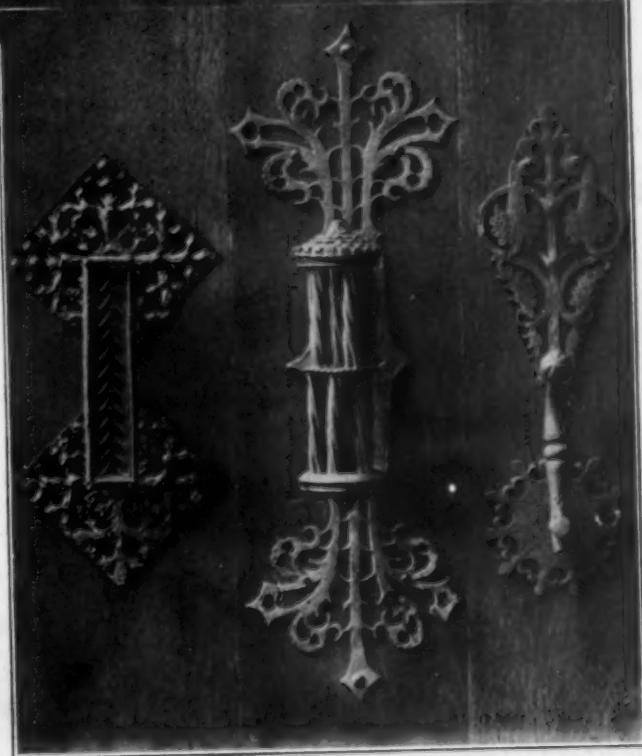
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